

Art in America



APRIL • 1951

\$1.50 A COPY

UNIVERSITY
OF MICHIGAN

JUN 21 1951

FINE ARTS
READING ROOM



JULIO DE DIEGO: MERMAIDS, MEXICAN JOURNEY. 1942

Private Collection

Dedicated to Promoting the Study of American Art

CONTRIBUTORS TO THIS ISSUE

JOHN I. H. BAUR, Curator of Paintings and Sculpture at the Brooklyn Museum since 1936.

LESTER BURBANK BRIDAHAM, Secretary of the Art Institute of Chicago, artist, author, photographer, and a National Director of the Artists' Equity Association.

FREDERICK B. ROBINSON, Director of the Springfield Museum of Fine Arts.

WILLIAM L. WARREN, formerly Assistant Director of the Federal Art Project in Connecticut and Director of the Index of American Design for four years. His article on Richard Brunton will be continued in one of our next issues, with several more illustrations of Brunton's work. Mr. Warren will appreciate any information about other known examples of Brunton's work, addressed to him at Litchfield, Connecticut.

ART IN AMERICA

Business Office: 11 Andrew Street, Springfield 9, Mass.

Subscription price to Art in America is \$6.00 per year; single copies, \$1.50. Foreign subscriptions, 40 cents extra. Published in February, April, October, and December.

Manuscripts and books for review should be addressed to the Editor, Weston Road, Cannondale, Connecticut. Unsolicited manuscripts or photographs should be accompanied by return postage. Art in America assumes no responsibility for loss or damage of such material.

Subscriptions, advertising, and all other business communications should be addressed to the Springfield office. Advertising rates upon request.

Entered as second-class matter April 28, 1936, at the post office at Springfield, Mass., under the act of March 3, 1879.

ART IN AMERICA · *An Illustrated Art Magazine*

PUBLISHED FEBRUARY, APRIL, OCTOBER, DECEMBER

FOUNDED IN 1913 by FREDERIC FAIRCHILD SHERMAN

Editor, JEAN LIPMAN

Business Manager, EVERETT H. POND

EDITORIAL BOARD

WALTER W. S. COOK

BARTLETT H. HAYES, JR.

DOROTHY C. MILLER

LOUISA DRESSER

NINA FLETCHER LITTLE

JOHN MARSHALL PHILLIPS

LLOYD GOODRICH

FRANK JEWETT MATHER, JR.

GORDON WASHBURN

VOLUME 39

APRIL 1951

NUMBER 2

Table of Contents

A Primitive Portraitist Frederick B. Robinson 51

Modern American Art and Its Critics

John I. H. Baur 53

Julio de Diego Lester Burbank Bridaham 67

Richard Brunton — Itinerant Craftsman

William L. Warren 81

Letter to the Editor 95

COPYRIGHT 1951 BY JEAN LIPMAN

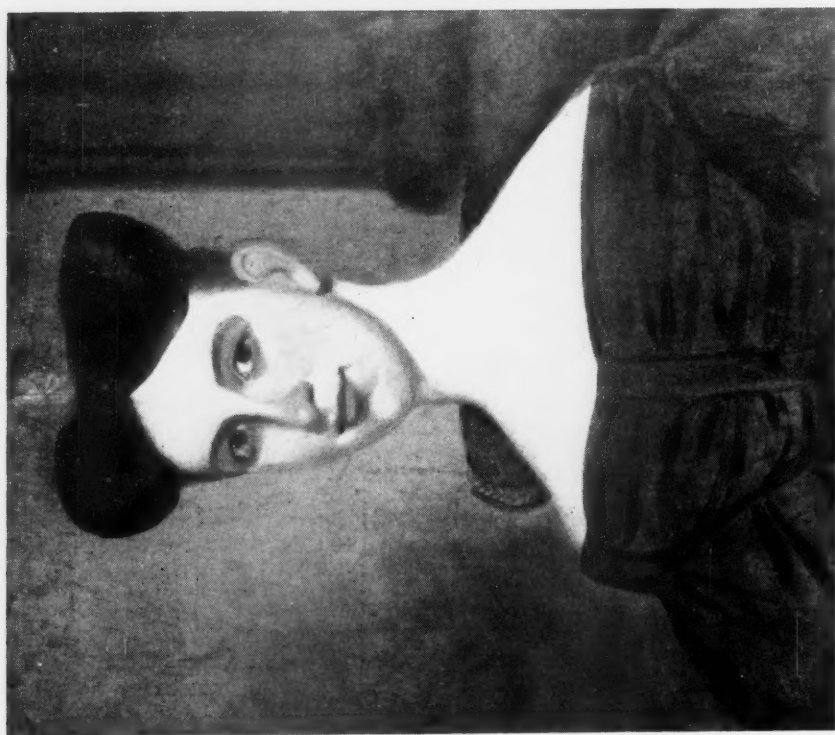


Fig. 1. AUGUSTUS FULLER:
LADY WEARING A RED POMPON
Springfield Museum of Fine Arts



Fig. 2. AUGUSTUS FULLER:
MRS. AARON FULLER WITH TWIN SONS
Collection of Mrs. J. F. Tack

A Primitive Portraitist

By FREDERICK B. ROBINSON
Springfield Museum of Fine Arts

IN FEBRUARY and March of 1942 the Museum held an exhibition entitled "Somebody's Ancestors" which included paintings by a number of heretofore forgotten "primitive" painters of the surrounding Connecticut Valley region. It was this exhibition which first introduced Erastus Salisbury Field to students, collectors and enthusiasts of the folk art tradition of 19th century American painting. At the time a sufficient number of paintings by Field, as well as biographical facts about him, were discovered to make it possible to analyze the various phases of his development as a painter. A full description of the different styles of representation and the modes of his procedure was shortly thereafter written by the Museum's director and published in *ART IN AMERICA*, October 1942, Volume 30, Number 4.

Unfortunately, some of the other unknown or forgotten artists included in the exhibition have not been so exhaustively studied due to the comparatively slight amount of biographical material about them thus far discovered. For the most part too, very few paintings by them are as yet known. Such is the case with Nathan Negus, Mrs. Ruth Henshaw Bascom and Augustus Fuller, all of whom were included in the Museum's "Somebody's Ancestors" exhibition. The four portraits from the hand of the latter painter, Augustus Fuller, which were found in 1942 are still the only ones known, and little, if any, further biographical details other than those previously known have been found.

However, thanks to the generosity of Miss Elizabeth Fuller, a descendant of the artist, Augustus Fuller will now be represented in the Museum's permanent collection of 19th century primitive paintings through her gift of the panel portrait *Lady Wearing a Red Pompon* (Fig. 1) which was originally shown in the 1942 exhibition. The portrait is one of great charm having at the same time a certain elegance due in part to the simplicity of the artist's interpretation of the structure of his subject. The lady's "swan-like" neck, anatomically startling in its elongation, and the emphasis on the basic egg-shaped form of her head and the heavy shadowing of eyes, nose and mouth, may remind some of certain ancient portraits from Fayum, Egypt, or even the modern Italian painter, Modigliani. The modeling is simplified into a limited number of planes and the directness of it is further enhanced by the few basic colors used. Dull dark green for the bodice and turkey red for the chair back throw into sharp focus the outline

of the lady's neck and shoulders. The pompon itself serves as a bright touch of color against the brown of her hair and the grey background.

Although it is known that the artist studied for a short time with Chester Harding, probably while the latter was a resident of Springfield, there is little, if any, suggestion in the four known portraits that Augustus was much influenced by this better known portraitist. Fuller's early education was received at a school long since forgotten, called the American Asylum, in West Brookfield, Connecticut. But there is no record of the duration of his stay at that institution, nor whether his family had moved to Connecticut from Brighton, Massachusetts, where the artist had been born on December 9, 1812. Evidently, at a fairly early age Augustus became deaf as a result of some severe illness. It is said that this also caused an impediment in his speech.

Letters by the artist written during his travels throughout New England and New York State show him to have been a most active itinerant portraitist both in the painting of oils and miniatures. Thus there must be many examples of his work still to be discovered in or around the various towns and cities he visited. The cities include both Albany and New York, Concord and Manchester in New Hampshire, Brattleboro in Vermont, while in Massachusetts he worked in Boston, Lowell, Fitchburg, Springfield, Pittsfield and Amherst.

Augustus Fuller was the older half brother of George (1822-1844), well-known painter of portraits and romantic figure studies. Despite this blood relationship there seems to be no artistic connection between the two artists. Aaron Fuller, the father of both of the artists, married for his second wife, Fanny Negus, who became the mother of George. She was the sister of Nathan Negus mentioned above as another of the little known painters included in the 1942 exhibition. One of the portraits by Augustus included in that exhibition was of his stepmother, Fanny Negus Fuller, with her twin sons, John and Frank (Fig. 2).

Modern American Art and Its Critics*

By JOHN I. H. BAUR
The Brooklyn Museum

IN 1823 the poet James Gates Percival, writing to a friend of the failure of Morse's great canvas of *The House of Representatives*, remarked: "He labored at it eighteen months, and spent many hundred dollars in its execution; and now he has to pay the public for looking at it. Allston says it is a masterpiece of coloring and perspective. Who would write or paint any good thing for such a *fashionable vulgar* as ours? For my part, I am tired of patting the dogs. I will now turn to kicking them."¹

"And behold the wealthy American patrons of the arts!" wrote Benjamin De Casseres nearly a century later. "Ring Olympus with thy laughter! They carry their exhausted souls to Europe and buy 'art objects' the great money value of which they are made to appreciate . . . Stupidity and Vulgarly, thy name is America!"²

We must try to see in perspective the schism which has always existed, to some extent, between the American artist and his public since at least the first quarter of the 19th century. Those who blame the "modern" artist for his failure to meet their needs and for thus creating the breach overlook the fact of its long duration. Especially they overlook the fact that popular indifference to the fine arts has at all times forced certain American artists to work out their own salvation outside the narrow field of public taste. "Here we see the arts developing and expanding themselves, not in the genial sunshine of wealth and patronage, but in the cold damp shade of neglect and obscurity," said the *Analectic Magazine* in 1815, and it concluded, of our artists, "Their productions are, of course, somewhat adapted to the character and habits of the nation . . . yet they have always rather led than followed the public taste." "No," said *The Nation* eighty-seven years later, "The public does not really care for art — that is the truth of it."³

Two circumstances contributed to the steady growth of the schism in the 19th century: one — materialism — was constant; indeed it increased

* Excerpts, slightly rewritten, from two chapters of *Revolution and Tradition in Modern American Art* to be published by Harvard University Press in the fall of 1951 for the Library of Congress' Series in American Civilization. Copyright President and Fellows of Harvard College. Used by Permission.

¹ Henry T. Tuckerman, *Book of the Artists*, 168-9 (1867).

² Benjamin De Casseres, "American Indifference," *Camera Work*, #27:24 (1909).

³ Anon., "Remarks on the Progress and Present State of the Fine Arts in the United States," *Analectic Magazine*, 6:368-9 (1815). Anon., "Indifference to Art," *The Nation*, 75:241 (1902).



Fig. 1. CHARLES SHEELER: INCANTATION. Oil, 1946
The Brooklyn Museum

greatly at the century's end; the other — a narrow esthetic standard — changed character but was never broad enough to contain all the creative work being done at a given time. This does not mean that no creative work was done within the current limits of public taste. For many years before the Civil War the painters of the Hudson River School met successfully the twin standard of realism and idealism then dominant; later Homer, Inness, Duveneck and others found ample support for their respective kinds of impressionism. Yet we must remember in each period the many neglected and despised figures, not only the romantic visionaries like Quidor, Ryder and Blakelock whose art so obviously flouted the dominant realist standard, but even the extreme realists like Heade, Lane and Eakins who fared better but were not granted their full due because their work failed to meet other specifications.

On the whole, the American public remained pleasantly unaware of this schism until the early years of the 20th century. There were no organized revolutionary movements, as in France, to shake its confidence in the established order or to force a revision of values. Even Impressionism, here, slipped quietly in the back door, barely ruffling the calm of our Olympian critics. Our Quidors and Blakelocks, the true non-conformists, managed to starve in decent obscurity. The National Academy, though briefly challenged by the Society of American Artists, continued an autocratic dominion over the arts.

In the last forty years all this has changed. The exhibition of *The Eight* in 1908 gave the public its first inkling that organized revolt was possible. But it was of course the Armory Show of 1913 which first stirred the American mind to an awareness of the fact that an art which it did not like or understand could exist in the proportions of a serious movement and could not be consigned, like an individual, to oblivion. At first the conservative critics tried. By calling the modernists madmen, charlatans and poseurs perhaps they could be effectively discouraged. When this failed America realized for the first time that a breach between it and its creative artists existed. It blamed this on the perversity of the modernist, failing to realize that it had existed for nearly one hundred years before, failing also to realize that we, as a people, might be more to blame than any possible artistic aberration.

If the Armory Show brought this schism into the open and made it seem more marked, it was also an important step in its healing — a process still far from complete. Momentarily, the breach was widened; the artist was confirmed in his belief that he must paint for himself alone, the public

in its distrust of all deviations from academic standards. But already one persistent cause of the divorce was partially removed. The public might not be able to understand, but at least it was not indifferent. And as curiosity grew, more and more men of good will made the effort to meet



Fig. 2. YASUO KUNIYOSHI: HEADLESS HORSE
WHO WANTS TO JUMP. Oil, 1945

Museum of the Cranbrook Academy of Art

the artist on his own ground, just as many artists eventually made the effort to return modernism to forms more closely related to native tradition and hence more understandable. Thus by a process of advance and retreat, of experiment and consolidation, of action and reaction, American art finally caught up with and entered the main stream of international art, at the same time bearing with it certain native qualities and a growing public interest and understanding.

And yet it is apparent that modern art in America, despite its constantly growing strength, has still not won its battle for a recognition wide enough to nourish and support it in its quest for the complex truths of our time. The breach that became apparent at the Armory Show was perhaps most



Fig. 3. JACKSON POLLOCK: NO. 4-1950. Oil, 1950

Betty Parsons Gallery

successfully bridged during the late 1920's and the decade of the '30's when many of our artists paused to digest the lessons of abstract art and expressionism and a large public nearly caught up with them. Now that they have re-entered, in the 1940's, the vanguard of experiment and new creation, the breach has again widened, at least momentarily.

This does not mean that we have returned to the conditions of 1913, for the nature of the schism has changed considerably in the course of the

years. Materialism and indifference to art are still with us, but insofar as such things can be measured they seem to have diminished. Nor are we, as a people, so closely bound to strict realism in our esthetic beliefs. Abstract design when wedded to recognizable subject matter, as in the work of Immaculates like Sheeler, or to function, as in our industrial and decorative arts, is generally acceptable. Pure abstraction is not; it is still offensive and bewildering to many and its wide revival in recent years is the largest cause of popular animosity. It has not, however, been the only one. Much genuinely creative work continues to be done outside the abstract movement. Here ideological differences of opinion are often present, for the representational painting of our time has concerned itself increasingly with the problems of man in our complex and fearful civilization. The doubts which surrealism has cast on the rational powers of humanity and the doubts which the socially conscious painters have expressed on the justice of our socio-political ways have aroused the bitter enmity of those who would confine all philosophical or sociological thought to safely worn channels. Paradoxically, the chief opposition to modern art today is based partly on the abstract painter's so-called divorce of art and life, partly on the realist's too deep concern with life's controversial issues.

The widespread attack on modernism during the last decade has taken place on two levels of intelligence. There is no space here to consider the prejudiced, uninformed and emotional diatribes which constitute the lowest and the most vociferous wing of reactionary protest. In any case these are scarcely subject to rational reply.

We cannot so lightly dismiss, however, the objections of intelligent critics and scholars who do not like modernism, especially abstraction, for a variety of reasons which have some basis in fact. Their arguments against the validity of abstract expression may be collectively summarized as follows: first, that it is a form of escapism which refuses to deal with the experiences and problems of life; second, that it is exclusively self-expressionist, an art of private symbols and forms which fails to communicate with the average spectator; third, that it is un-American, not in a chauvinistic sense but in depending too heavily on unassimilated foreign influences, such as that of Picasso; fourth, that much of it lacks craftsmanship and is a refuge for the incompetent. Those who do not make the first charge often add a fifth: that it is a too faithful reflection of the sterile scientific determinism and empty morality which they believe to be characteristic of our times.

These are serious objections and there is an element of truth in several of them, although the writer believes it is only a partial truth which is qualified or controverted by other considerations. We must examine them carefully for they are advanced in good faith by men of knowledge and integrity.

Is abstract art a form of escapism? One of its staunchest defenders, Lloyd Goodrich, has written, "The prevalence of abstract art in the periods of the two World Wars may have still another significance. Abstraction may serve as an escape from troubling realities into a world of aesthetic order where the artist is in full control, just as surrealism is an escape into the world of private fantasy."⁴ But is this actually escape? It might be more precise to say that the artist who works with the classical forms of abstraction (i. e. the rational, geometrical forms of cubism and related kinds of abstraction) is attempting to establish order out of chaos, to build new values in a troubled world, to reaffirm the dignity of man as a rational creature; that the surrealist is struggling to reaffirm the mysterious intuitive powers of man's spirit. These answers cannot be accepted by those who hold that the artist only mirrors the *Zeitgeist*, or spirit of the times. But for those who believe that he is sometimes more instrumental than other men in creating the *Zeitgeist* of the future, this "escape" from the present can well be viewed as a constructive effort in that direction.

The charge of escapism, however, is advanced in still another sense which holds that the abstract artist has deliberately refused to deal with common experience, that he has dehumanized his art by banishing subject matter, has impoverished it of all the associative and literary values which have enriched Western painting since the Renaissance and made it into a coldly scientific and intellectual exercise. If this charge is qualified to apply only to that relatively small body of art which is totally abstract in the classical line of the movement, its truth must be admitted. Art of this kind is narrow, but it is also deep. It has sacrificed associative values to try to speak the language of pure form, and as Emerson remarked, "It is a proof of the shallowness of the doctrine of beauty as it lies in the minds of our amateurs, that men seem to have lost the perception of the instant dependence of form upon soul."⁵ It is intellectual but not cold, for intelligence generates its own passion. It is a rather special kind of art which will probably never appeal to a great many people, but there have been other special kinds of art in the past which are no less genuine because

⁴Catalogue, *Pioneers of Modern Art in America* Exhibition, Whitney Museum of American Art, 17 (1946).

of their self-imposed limitations. At the opposite pole from pure abstraction, for instance, there is the work of the extreme realists in the 19th century. Considering them, in 1883, Charles Larned exclaimed, "Intellect has broken jail and stalks abroad, armed with the scalpel and the lens, while the heart carefully dissected hangs at its girdle,"⁵ words strangely prophetic of a kind of criticism now frequently levelled at abstraction.

The second charge, that abstract art fails to communicate with the average spectator, is certainly true today. But we must ask whether the failure is the artist's and, if true today, whether it will be so tomorrow? For at least the last hundred years, new art movements have often proven unintelligible to the general audience of their time but have been widely understood and appreciated by succeeding generations. The artist's responsibility is not to the common denominator of public intelligence but to the highest, from which his meaning will spread in time to wider understanding. He cannot be required to popularize his thought any more than the scientist or the mathematician, for all seek truth, and truth, in its newly discovered aspects, is often difficult to comprehend. This is widely recognized by the more intelligent opponents of modern art, and yet they feel that abstract painters, particularly those in the surrealist line, are somehow an exception, that their art is so entirely personal and introspective, so deeply obscured by unexplained private symbols, that it can never be fully comprehensible to anyone but the artists themselves. This is an oblique recognition of the fact that art of this kind is purposely irrational, hallucinatory, fantastic and dream-like; insofar as it makes use of automatism, we may even doubt whether it is entirely clear to the artist himself. It is illogical, then, to expect that it will ever be fully explicable in rational terms. But if it awakens echoes of strangeness in the spectator and stimulates his imagination with suggestions of elusive meanings and emotions, it will have *communicated* as forcibly in its own way as the more explicit forms of a rational art. This it does, indeed, to those who are willing to meet it on its own ground.

Another hindrance to communication is the inescapable fact that we no longer have, as in the past, a single, homogeneous style easily understood by all; that since the middle of the 19th century new movement has followed new movement with bewildering diversity and speed. As René d'Harnoncourt has demonstrated, this diversity has been the result of the growth of personal freedoms and of a corresponding individualism. "Freed from

⁵Ralph Waldo Emerson, "The Poet," *Essays*, second series (1844).

⁶*The Studio*, 1:25 (1883).

the restriction of collective style, the artist discovered he could create a style in the image of his own personality. The art of the twentieth century has no collective style, not because it has divorced itself from contemporary society but because it is part of it." If, then, our object in a



Fig. 4. ARTHUR G. DOVE: YACHTING. Pastel, 1914

The Downtown Gallery

democracy is to create "an order which reconciles the freedom of the individual with the welfare of society . . . we must welcome its equivalent in the arts. To expect a diversified society to produce a uniform, universally understood art is a measure of our true fear of facing the results of our own advances."⁷

The third charge, that abstract art is un-American in the sense of having no roots in our soil and depending too heavily on European models, raises many problems, but perhaps the principal answer is that our art has always been a part of the larger Western tradition, from which it

⁷René d'Harnoncourt, "Challenge and Promise: Modern Art and Modern Society," *Magazine of Art*, 41:252 (1948).

would be as impossible for us to divorce ourselves as it would be to turn our civilization into an oriental one. The revolutionary advance in communications during the last century has inevitably lessened our material and spiritual isolation and involved us in international movements, of which art is but one. Even so, much of our abstract painting is more super- than inter-national, as Robert Motherwell has pointed out; while another large part of it is still deeply colored with local and national feeling, as the work of Marin, Dove, Stuart Davis and others can testify. Both kinds seem equally valid, for they draw on creative thought and emotion though they find them in different sources. The empty copyist, who apes Picasso without feeling or understanding, exists in numbers and is deplorable. But his counterpart has existed in every period and is no more or less deplorable when he apes Benton or Marsh or Curry in the same way.

The objection that abstract art lacks craftsmanship and is a refuge for the incompetent is seldom seriously advanced, for several of our abstract and semi-abstract painters have demonstrated their ability to draw or paint with a precise realism which would be the despair of many Academicians. Sheeler's work is a case in point. Moreover, abstraction itself often requires great technical skill, as the dexterous experiments of Rice Pereira with glass, plastics, parchment and various new media have shown. It is sometimes harder to detect incompetence in abstract than in representational art, and it is doubtless true that many a young painter with imperfect technical equipment has been tempted to hide his shortcomings in cubes and cones, but sooner or later these become painfully apparent, as anyone who has looked at much student work can testify.

The most serious charge of all is the last one: that modern art reflects our faithless, iconoclastic world with its sterile scientific determinism. This is the reverse of the charge of escapism, for it maintains that the artist is no more responsible for our spiritual poverty than any other man, that his art inevitably reflects conditions as they are and may therefore be a valuable social document, but is none the less decadent. Those who hold this view can point with some justice to the mockery of Dada, to the savage phases of Picasso's art, to the large body of morbid work which surrealism has unquestionably produced. In the representational field, they can point to Cadmus or Koerner as mirrors of decadence or to certain pictures by Kuniyoshi and Evergood as reflections of despair.

This is obviously too sweeping an indictment when applied to all modern art, for it ignores the many shades of feeling within the work of every movement and artist. It overlooks the fact that if Picasso has been savage,

he has also been gentle and full of lyric poetry, that if surrealism has been sensational, it has also helped to define the nature of man's intuitive powers, that if cubism and the other classical phases of abstraction have been revolutionary, they have been so only in their extreme emphasis on the



Fig. 5. ARSHILE GORKY: AGONY. Oil, 1947
Museum of Modern Art, A. Conger Goodyear Fund

Platonic virtues of order, clarity and reason. In American art it disregards the large body of work which falls so plainly outside its strictures. No one can well mistake the ample and courageous strength of Marin, Hartley, Dove, Hopper, Sheeler, Feininger and a good many more of our leading figures. Theirs is an art of spiritual affirmation which transcends despair and finds its inspiration in the dignity of man and the beauty of nature. Still others, like Weber and Franklin Watkins, have of course dealt directly with religious themes in a spirit of genuine reverence.

It is plain that this criticism is too sweeping when applied to modern art as a whole, but is it true within a more limited field? No one can deny

that a large portion of modern art is indeed touched with pessimism and bitterness, but the important point is that these qualities are not necessarily deplorable and that, above all, they are not synonymous with decadence or materialism. The tragic sense of life has informed some of the greatest art of the Western world from the time of Greek civilization to the present. Art of this kind is as firmly rooted in spiritual values as that which cele-



Fig. 6. JACK LEVINE: WELCOME HOME. Oil, 1946
The Brooklyn Museum

brates man's lot in a more optimistic vein: indeed it is perhaps more deeply concerned with such values because of its despair at their submersion or violation.

Our own painting of the last fifty years would be poorer without the bitterness and irony of Shahn, Evergood, Levine and many others, because they distilled a gall of protest, not of resignation, and thus affirmed their faith in man. The gray despair of Kuniyoshi's wartime pictures was the direct reaction of a sensitive painter to a spiritual catastrophe. The preoccupation with mortal transience and decay, which a few of our artists like Albright and Hyman Bloom have shown, is the somber but not the hopeless side of a metaphysical concern with ultimate reality. The strange symbols of Graves, Stamos, Gottlieb and others are the still plainer instru-

ments of a search for spiritual values. In contrast to these men, our true apostles of materialism do not appear to be the modernists, but those academic or commercial painters whose fleshly nudes and edible still lifes speak to the senses alone. Some of our romantic realists have moved dangerously close to this position, but few have succumbed.

Zeitgeist is always a dangerous generalization. The charge that modern art or abstraction or surrealism is a mirror of decadence is generally an *a priori* argument which first establishes its pessimistic view of our civilization and then relates an art which it dislikes and misunderstands to the unhappy state of the world. Even an historian like Arnold Toynbee, who finds enough spiritual strength in our society to be cautiously optimistic, can see in modern art nothing but the breakdown of spiritual values. And this for no demonstrable reason except that our art has parted, in his opinion, with Western tradition and that some of it has drawn new life from primitive sources. It might be more just to conclude that modern art is a language which such critics have learned to read imperfectly.



Fig. 1. JULIO DE DIEGO: SELF-PORTRAIT
Tempera and Oil, 1938. Spanish War Period
Mr. and Mrs. David W. Stotter, Highland Park, Illinois



Fig. 2. JULIO DE DIEGO: THE
PERPLEXITY OF WHAT TO DO.
Tempera and Oil, 1940.
Romantic Period
Collection of the Artist, New York

Julio de Diego

By LESTER BURBANK BRIDAHAM
The Art Institute of Chicago

PAINTER of imaginative holocausts and powerful still lifes, Julio de Diego of Madrid, Chicago and New York, reminds even his best friends of an eighteenth century brigand. His fierce and mobile face, framed in jet black hair, is startlingly lighted by a pair of paradoxically compassionate forget-me-not blue eyes. It is not surprising, with his dramatic demeanor, that he acted in one of the early Spanish movies, was an extra with the Russian Ballet and a pantomimist with a Spanish theatrical company in Tampa, Florida. If you want to laugh, ask him to perform the tableau which took place when he went into Tiffany's (near neighbor to his studio) to ask about repairing a ring. Julio always puts on a good show, wherever he is.

Julio is a picture-talker, not a word-talker. When he writes a letter to a good friend, instead of words he uses pictures which go straight to the point. Julio always thinks in images. Even when not at his easel, he is painting his next picture.

During the last twenty years, Julio has created his own world in hundreds of drawings and paintings in many styles: studies in the series of constellations; cavemen hunters cornering their game in his temperas on paper; monumental oils in romantic style, based on themes he found in Mexico and Arizona; and a terrifying sequence on war. Afterwards came the Reconstruction studies in which man builds, after war's destruction; then the battle for survival of the birds and animals and the preoccupation with bugs and insects (Fig. 8), returning to the very beginnings of life. For a while Julio worked in metal, making silver jewelry, and he also designed textiles and pottery. All through these years he has applied himself to an occasional commercial assignment, which include his most successful color illustrations for Abbott Laboratories, the Capehart Collection, covers for *Fortune* and *Holiday* magazines, and drawings for *Flair*. Julio's picture-minded eye has taken him above the earth in a plane, to the bottom of the sea, and recently deep into earth's secrets with an ikon for the Atomic Age. From this short summary you can see that he never gets into a rut: Julio is always changing, doing something new and interesting.

In order to grasp the development of Julio's style during the last decade, we might turn back to the surprising *Self-Portrait* (Fig. 1) he painted in Chicago in 1938, now owned by Mr. and Mrs. David W. Stotter of High-

land Park, Illinois.* Although the expression of form here seems close to El Greco's manner, Julio has filled the canvas with a beautifully painted still life of all his personal symbols: he seems to stand in crowded ruins of the Spanish Civil War, amid the clutter of his studio, holding a frame like a window through which his expressive eyes appraise the world; the Spanish bull tramples on a fallen Fascist soldier; the fish in the pan may be a sex symbol or an allusion to his love of cooking, for an old Spanish cookbook lies on the shelf, the place marked by a paint brush. The deep space is broken by many conflicting angles; the mood is disturbed, restless, apocalyptic.

How different is the self-portrait of 1940, *The Perplexity of What To Do* (Fig. 2), awarded in that same year a prize at The Art Institute of Chicago. Julio sits in his red bathrobe, monumental as an Egyptian king, his eyes of obsidian, his face impassive. He considers the question of what he will do now that the Spanish War has been lost for the Republic. Here he seems less concerned with a catalogue of his personal symbols and more interested in presenting his current manner of painting. On the floor are his latest form studies of Mexican women in *rebosas*; in the background the fantastic erosions from Arizona replace the jagged jigsaw cutout shapes in the 1938 portrait; he says to himself and to the world, "See, this is what I am doing now . . ." A skull rests on the shelf — the Spaniard cannot forget death. The sketchbook on his knees suggests his method of working. There he sets down his first ideas, with "lyrical notes" in Spanish on the colors and how to mix them. After the preliminary drawings have fixed the basic idea, he constructs the final design by means of dynamic symmetry.

How well Julio met the challenge of this portrait of 1940 is revealed in his subsequent work. A complete summary of his Mexican and Arizona romantic periods was held at The Art Institute of Chicago in November 1942. Visitors taken on this *Mexican Journey* (Cover) commented on the flawless technique, the imaginative range of ideas. If he would continue in this style, the public would make him a popular painter despite himself!

But while his show hung at the Art Institute, Julio was experimenting in his Grant Street studio with a new technique, a technique that would change his life as a painter. He found that the brush, which had helped him to make impeccable romantic panels with deep space and monumental

* For an example of earlier, more illustrative work, done on his visit to Spain in 1930, see Fig. 3, *Tavern Spain*, collection Mr. and Mrs. Paul G. Hoffman, Pasadena, California.

three-dimensional figures, was no longer adequate for setting down his turbulent emotions resulting from the war which was raging once again in Europe. To express his new ideas he needed a different technique, one which would give the effect of surface action and unusual texture. Pearl Harbor had come a year before — we were in the war. Julio read the



Fig. 3. JULIO DE DIEGO: TAVERN, SPAIN. Pencil and Water Color, 1930

Mr. and Mrs. Paul G. Hoffman, Pasadena, California

papers, saw the combat movies. Sitting in a dark theatre, he had a terrible flashback of himself as a young soldier coming into a town in North Africa, he smelled that sickening odor of gardenias wafted from the piled-up dead! "A deep-seated aversion to war," he says, "has been in my mind since I was nineteen years of age and in the Spanish army, where I saw the corruption of the military and, in the Riff, war in all its imbecilic futility. I have always carried with me this hatred of war. Some artists may lose their feelings about war between such conflicts. I never have. So in Chicago in 1942 I began my series of war paintings, expressing an old hatred in a new way."

His new technique was tempera transfer — a kind of monotype. He found that he got much more exciting effects by dipping a piece of paper or cardboard in thick tempera and transferring it to his panel than any-

thing he could do with a brush alone. He was not depicting man romantically anymore: "I was thinking of man converted into a machine to destroy, and through camouflage this machine of destruction was more and more identified with nature. The more man looked like nature, the better possibilities he had to kill." To warm up for this series, he made fascinating action drawings, men bayoneting and throwing grenades (Fig. 4). This war series exhibited in the spring of 1943, made a big hit in New York: The *Art News* chose it as one of the ten best shows of the season, and Donald J. Bear, Director of the Santa Barbara Art Museum, wrote: "... de Diego in a series of pictures in oil and tempera, entitled 'Desastres del Alma,' has poured more feeling, excitement and electric abuse than usually attends any such subject matter of this kind. His pictures are spectacular but well-ordered. They are direct and they hit . . ." In gem-like colors he painted air battles and the graveyards of ships and planes at the bottom of the sea; and armies in withdrawal *His Forces in Orderly Retreat* (Fig. 5). There are temperas on paper of war machines; panels depicting beetle-eyed men who, by calling on the telephone or radio, can destroy an enemy they have never seen.

The end of war came. Man had to rebuild what he had destroyed. That threw the responsibility on the shoulders of the peacemakers, the cloak-and-dagger boys of high politics. Julio had thought a lot about them. He sets it down thus: "... The machine became humanized with remarkable precision — palpitating, breathing, moving rhythmically to begin the reconstruction of that which man had destroyed, of which *The Portentous City* (Fig. 6) is an example. The Reconstruction paintings (1943-44) are my reaction to the obscure political powers which are converting the peace into something inhuman and tragic. One painting shows gold-braided diplomats behind whom green shadows whisper sibilant speeches into the diplomats' ears, machine-like human beings, and the shambles of a classical world . . ." In this idiom Julio endows with animal jaws the tools man uses to rebuild; insignificant men operate these machines. Dozens of oils and temperas on paper were made during this period. This show also was chosen by the *Art News* as one of the ten best of that season.

In 1944-45 he began a new series, illustrated by *Composition in Gouache* (Fig. 7) depicting animals and birds in their battle for survival; here his tempera monotype transfer is fully utilized — a purely personal method for setting down ideas in paint. He summarizes his program: "I thought of the eternal fight for survival in the animal kingdom, a killing to satisfy the categoric imperative of existence. Animals, birds, insects kill each

other when they are hungry. Somehow there is a certain nobility in this attitude . . ." This group begins with a battle between two fighting cocks, which he called *Flying Feathers*, full of the dust of action, and delicate in color. Then there are the humming birds which he describes: they "became a sort of bridge between my thoughts of animals and men. I painted hum-



Fig. 4. JULIO DE DIEGO: MAN BAYONETING. Ink. War Period
Collection of the Artist, New York

ming birds after I saw them flying and stopping in front of my windows in California and Mexico to suck honey from the flowers. As they stopped in space, their wings moving at fantastic speed, I saw that I would also like to stop in space and look around . . ." There were a large number of paintings in this sequence: *Guilty Cats* (collection of International Business Machines); large felines, tigers with the bones of their prey in front of them; a high point is the *California Birds* (collection of the artist), illustrating Julio's power as a designer. The monotype transfer of the tempera underpainting involves all kinds of shapes; the leaves were done by dipping the upper forefinger in thick tempera.

Experiences of his youth reappear in these pictures. For example, the paintings of bats recall an incident when he was in the army, stationed in the cavalry barracks on the estate of the Duke of Alba in Madrid. In the center of the grounds was a large park, wild as a jungle. The entrance to the stables was down a ramp and at night thousands of bats would fly out

of this dark passage. The soldiers grew frightened, and tall tales were told of evil deeds and murders.

A note of warning for art historians on the irresponsible habits of artists: in working on a catalogue for my book on Julio, I asked him about dates of paintings and found they were jumbled up. When I enquired how he dated his works, I found he started a new year in June, *not* January. "Oh," he said, "my year starts when the sun is warm and spring comes — not in winter when it's cold." So everything before that time was dated six months too late. I now have him back on the track, using *our* calendar!

The years 1944-45-46 were the most productive in Julio's life. He was handling many themes expertly: the Constellation drawings were continuing with new interpretations, often in tempera; he was working in silver, making rings, pectorals and other objects, a selection of which toured the country under the sponsorship of the Museum of Modern Art. He invented *rotiles* (from wire he found at night beside the New York newsstands), frail windwheels which move in the air current rising from a warm light bulb. During these years the form expressed in his paper temperas took on a new meaning. He made fascinating eroded grottoes — how? Your guess is as good as mine. I know he used a sized paper onto which he pressed tempera by monotype transfer; perhaps while this was wet, he dipped it or dropped on india ink so that the ink spread into the wet pools of the tempera relief. Julio is secretive and won't give away his mysteries. Try it yourself sometime and see what marvelous effects you can get. He peopled these grottoes with stone-age hunters pursuing fish or game. There is no nobility then or now in man. He is the same man just back from the wars, who has not found glory for himself. He is but a wanderer in the back grottoes of the world.

In the summer of 1945 Julio flew to Mexico. He remembered what he had said about the humming birds series: ". . . 'As they stopped in space, their wings moving at fantastic speed, I saw that I would also like to stop in space and look around.' I have realized this desire in airplane flights in which I have seen the earth from high altitudes. From the air, after making several trips by plane, I discovered a new form of landscape. There was such a remarkable variation of fantasies that I had to put it on canvas. Each altitude and each region gave me a definite feeling. From the take-off to the landing, objects, land and water, people and moving things have a definite and mysterious meaning which, translated into painting, had to be treated somehow topographically . . ." The color cover of *Town and Country*, September 1945, in which bright-colored humming birds fly be-

fore the illuminated buildings of the airports, is an excellent example of a transition between two periods. Julio made gesso relief panels, some tinted with color as in *Altitude 3,000 Feet*, others more completely painted. At the same time he did a new series of Mexican myths

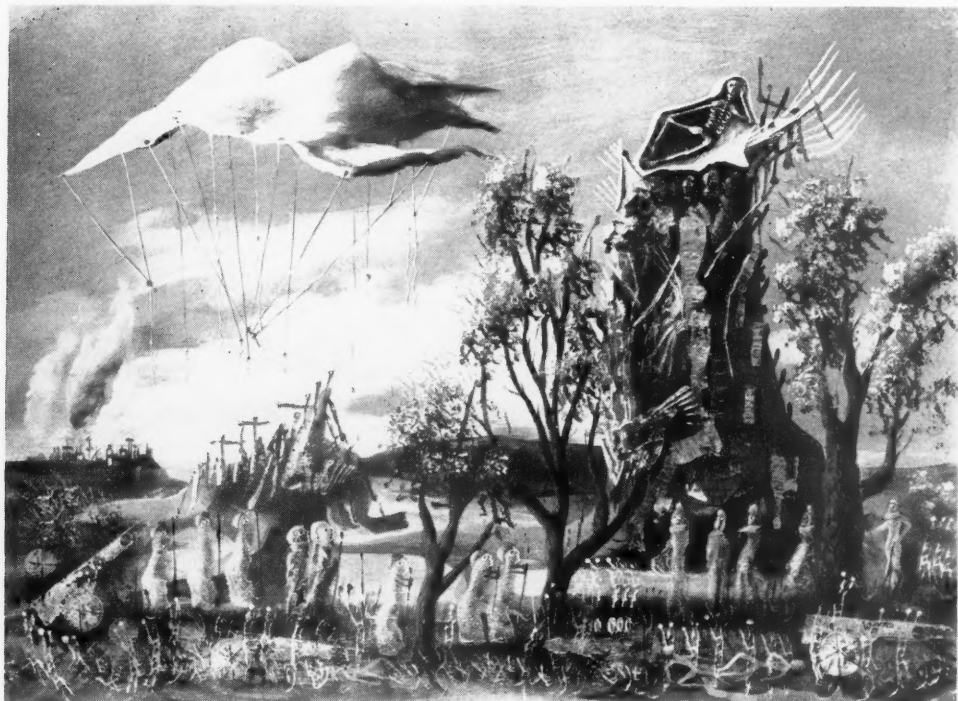


Fig. 5. JULIO DE DIEGO: HIS FORCES IN ORDERLY RETREAT
Tempera and Oil, 1943. War Period
Suzette Morton Zurcher, Lake Forest, Illinois

from stories told by the Indians in the small towns — folk lore of crickets, scorpions, of the communion of souls between man and beast. This technique was altogether new, the form modeled in charcoal with added pastel or water color.

In 1947 the Museum of Modern Art held its exhibition of the South Seas. It reminded Julio of the objects from the Colonial Museum in Madrid, which had fascinated him as a boy. It gave him ideas for a new suite of paintings, the *Nichos*, recesses in which highly decorated figures stand. One day I was in his studio, and he was hard at work, painting. I was trying to find out how he got some of his effects, peering at his bottles, hoping to make them divulge their secrets! While he painted, he talked: “. . . These keeds who want to learn to paint in three months,

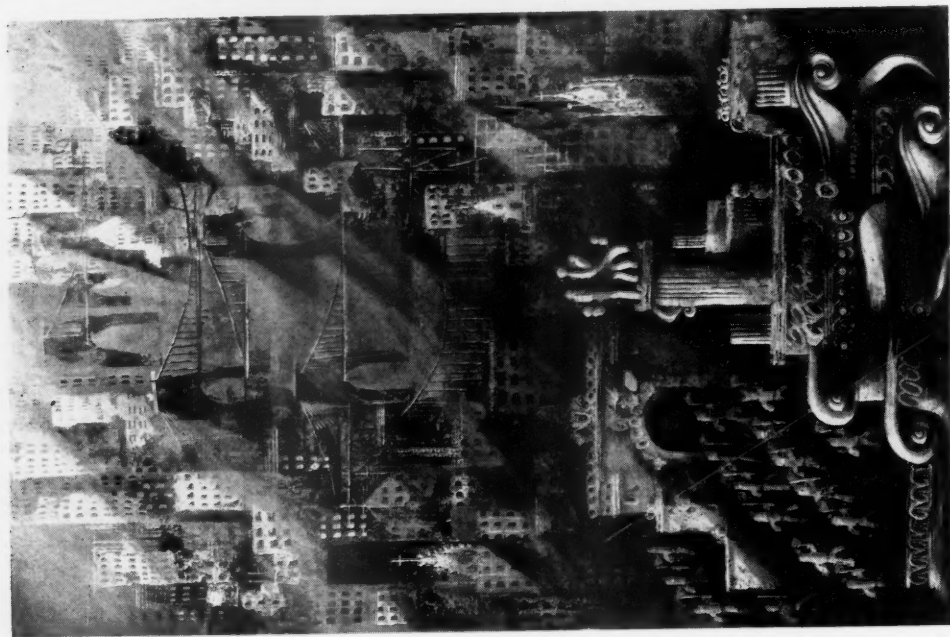


Fig. 6. JULIO DE DIEGO: PORTENTOUS CITY
Tempera and Oil, 1943. Reconstruction Period
Metropolitan Museum of Art, New York

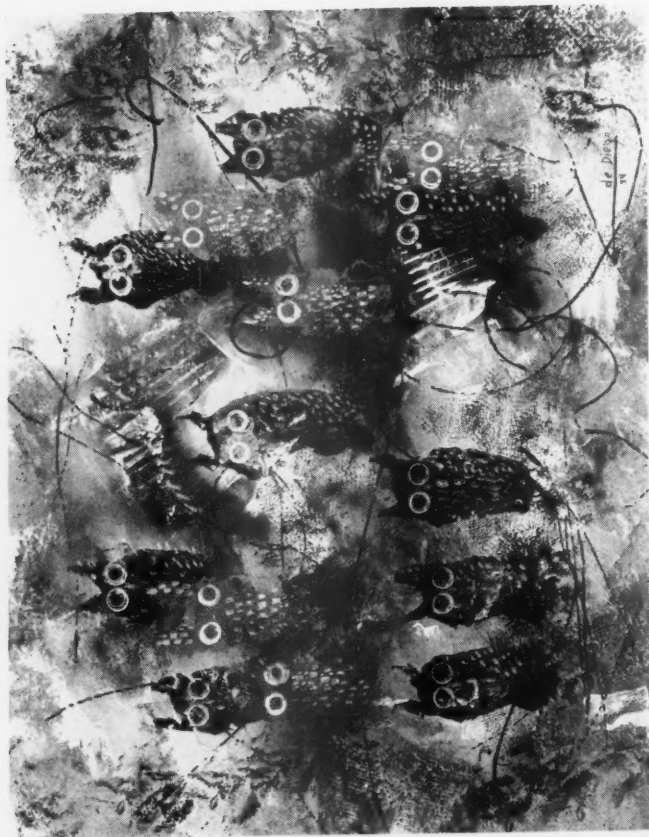


Fig. 7. JULIO DE DIEGO: COMPOSITION IN GOUACHE
Tempera on Paper, 1944. Animals and Birds
Santa Barbara Art Museum (Wright Ladington Collection)

make me seek . . . they want me to give them a formula to become a great artist in no time . . . look at the years it took me to do this . . . !" I agreed but wanted to know *how* he did it. "Do you know how I made those compartments for this painting of the *nichos*?" he asked. I felt I knew the answer. "Using a small piece of rectangular cardboard dipped in tempera and transferred?" I replied. "No, you are wrong, it was done really much quicker and simpler than that. Come here into the bathroom and let me show you . . ." So we went in, and he pointed to the tiles in the shower. "I painted tempera on these tiles for the compartments and rubbed the paper on the back to pick up the paint. When it dried, I was able to finish the painting rapidly." That is a Spaniard for you, always doing easily something which looks difficult.

Julio's jewelry-making compelled him to compose in terms of melted blobs of silver. A few years later this process was carried over into his painting. In the fall of 1947 he began to make some drawings of figures with simplified anatomy, in ink over a tempera-toned background. After the ink was applied, wax (probably paraffin) was poured on and maybe ironed in. This gave a new type of surface. The style carried over into a fully new technique of panels executed in tempera underpainting with oil glaze which we can call the bone period. It was later to be tied up with a new series related to the atom bomb. Julio describes the evolution of his ideas in 1947 and 1948 thus: ". . . While I was painting the earth, scientists were working secretly in the development of formidable powers taken from the mysterious depths of the earth — powers to destroy and make useless this same earth . . . I was painting and then THE EXPLOSION! . . . and another, and another, and we entered the Atomic Age and from then the New Atomic War begins . . . I read the description of the power and its results. Explosions fell all over and man kept on fighting and when man discovered that he could fight without flesh, a new army of bone-structured soldiers was born, new heroes were born, and the old legends were re-enacted by these new armies of this, our remarkable neo-Atomic War . . ."

The full bone period panels of tempera underpainting with oil glazes created a new expression of form in Julio's work, for here by thin transparent glazes of grey or black over the tempera underpainting, he was able to make his forms float, thereby getting a depth in relief he had never achieved before. The themes were many: the *Inevitable Day* (Fig. 9) shows two bone figures juggling an oval shape, the atom bomb; to the left nearby the scientist is seated with his research machines. Outside to the

right are the spies who want to steal the bomb. There is also another panel of a *Trojan Horse*, in which Julio set down the idea that even in the atom age Trojan Horse treachery can occur. In this period are several compositions of real form and delicacy, demonstrating how he has achieved success in this difficult medium.

From this Atomic series Julio wanted to produce in his *Saint Atomic*, done in the fall of 1948, an ikon for Atomists. This painting fails in the head of the saint — after all, the focus of an ikon is in the face. In this instance the face should be repainted. Another panel of this time, repeating and reinterpreting an old theme, is the *International Poker Players*. The figures are triangular and abstract, their power is vitiated by the too realistic animals and figures on the playing cards.

In the spring, summer and fall of 1949, Julio was a member of a Carnival, taking his Dream Show across this country and Canada with the Royal American Shows. It was wonderful for the carnival people to get to know a real, live, leading American artist. Julio remarked that most such undertakings start in Tampa, Florida, and the management is obliged to use the services of sign painters, no good creative artists being available for this carnival medium. How bad are the paintings for side shows! How much these shows which cater to millions all over the country need the creative living artists. Young graduates of art schools, take notice. Julio painted the frontispiece for this dream show and designed the costumes for the girls. He produced an unusual effect in his "snake pit" sequence. Four girls in a sub-stage moved draperies about, and their distorted images were reflected upwards to the audience by a stainless steel mirror. A wire recording spouted high-sounding scientific analyses of Freud's dream theories. Here for the first time living, moving color abstractions were brought to the people at the grass roots level — it was stunning! The June 1950 *Flair* illustrations are most amusing for their interpretation of this period.

For the last three years Julio has taught at the summer school of the University of Denver at Central City, Colorado. Last summer he began a new series of large panels, which for want of a better name we call the Stained Glass period: in one, a woman arranging a flower in a vase, behind her a mosaic of a religious subject; in another a large woman holds twins, and there is much movement as if the three figures were flying; other religious themes included the *Misericordia*, shown at the Whitney Museum this year; in *The Promise*, exhibited at the Pennsylvania Academy, a girl holds a cross; behind her a man and religious elements

fill the background, while a gorgeous still life of lemons and leaves burgeons the foreground. Some people declare Julio is in a new religious period — a flashback to his early upbringing. Many artists today are going back to basic religious themes. If you question him on this, he will say, "Very well, if that's your interpretation, you are welcome to it. I am only painting my emotions."

If you have studied his work carefully, you will find that in 1948 he made a series of color illustrations for the Abbott Laboratories magazine



Fig. 8. JULIO DE DIEGO: PRAYING MANTIS
Pencil and Water Color, with Embossing, 1947
Collection of the Artist, New York

on Hay Fever. These are done in striking flat planes of color, somewhat cubistic in their analysis of form. Note particularly June 26, July 17 and August 14 for Thenylene. The ideas for the form expression in the latest Stained Glass period of 1950-51 began back in 1948, were by-passed by the Atomic Age bone paintings, to be picked up again in the summer of 1950 and continued in 1951. This is the way in which Julio works.

From his earliest years in painting, Julio has been vitally concerned with the best technique to use for any particular subject, so that he probably knows more about methods of painting than other American artists. He employs surprising, unusual combinations to get these powerful effects. You would be interested to know how many of our leading painters (some

of whom have written books on painting technique) humbly seek out Julio to ask him questions and express a desire to learn from him. He won't always tell. He has some definite ideas on this subject:

"Each artist has to have his own technique, the one that is the most 'simpatica' to his little idiosyncracies. Like everything in art, we have to learn well and profoundly the fundamentals, to make our technical ability a part of our subconscious. If by temperament you have to squeeze paint



Fig. 9. JULIO DE DIEGO: INEVITABLE DAY
Tempera and Oil. Bone Period
Collection of the Artist, New York

out of a tube and put it on the canvas in a hurry, it is perfectly all right, if the plastic results are satisfactory and the painting is good. If the painting is bad, no matter the technique, the painting will remain bad. I had a master scenographer in Madrid who used to tell me, with trembling whiskers, 'You can paint good pictures with pigment and saliva,' and to demonstrate, he would spit on the canvas, and with his fingers full of pigment model a head . . . !

"I am always trying *new* combinations of materials, old and *new*, and experimenting with them, solving *new* plastic mysteries. I do believe that it is more important for the artist to do things well, than just to do them.

"I do begin my ideas for a painting with a few lyrically written notes in my sketchbook. For example, from my plane window I see scarabs drinking the pink hearts of old Spanish galleons in the port of Aca-

pulco . . . ! Then I write the technique I am going to use and the approximate color scheme. Fortunately, when the picture is finished, it doesn't look like the sketch, just as a child does not resemble the streetcar conductor of his dreams upon reaching maturity."

Julio is a most inventive and resourceful artist. He paints in a style appropriate to a particular theme or mood, squeezes everything out of that style, then goes on to another phase, which has no relationship whatever with that of last week. All this confirms the vast fertility of his mind. As he expresses it: "Art should be dynamic; the moment it becomes static, it is no longer art. Nature is changeable; it changes every day, every month, every season, every year, following a wonderful rhythm. All these changes produce remarkable inventions from which we should learn, not copy."

We realize the impossibility of expressing in black and white the excitement and color of Julio's work. We urge you to see the originals in the museum nearest to you. The list is as follows: Metropolitan Museum of Art, New York City; The Art Institute of Chicago; Phillips Memorial Gallery, Washington, D. C.; The Santa Barbara Museum of Art, Santa Barbara, California; San Diego Fine Arts Center, San Diego, California; The Walker Art Center, Minneapolis, Minnesota; The Milwaukee Art Institute, Milwaukee, Wisconsin; Washington University, Department of History of Art, St. Louis, Missouri; Montclair Art Museum, Montclair, New Jersey; Office of International Information and Cultural Affairs, Department of State; International Business Machines Corporation; The Abbott Laboratories; the Capehart Collection; and many private collections.



Fig. 1. FAMILY REGISTER OF ANGUS NICKELSON
 Engraving on Brass Plate

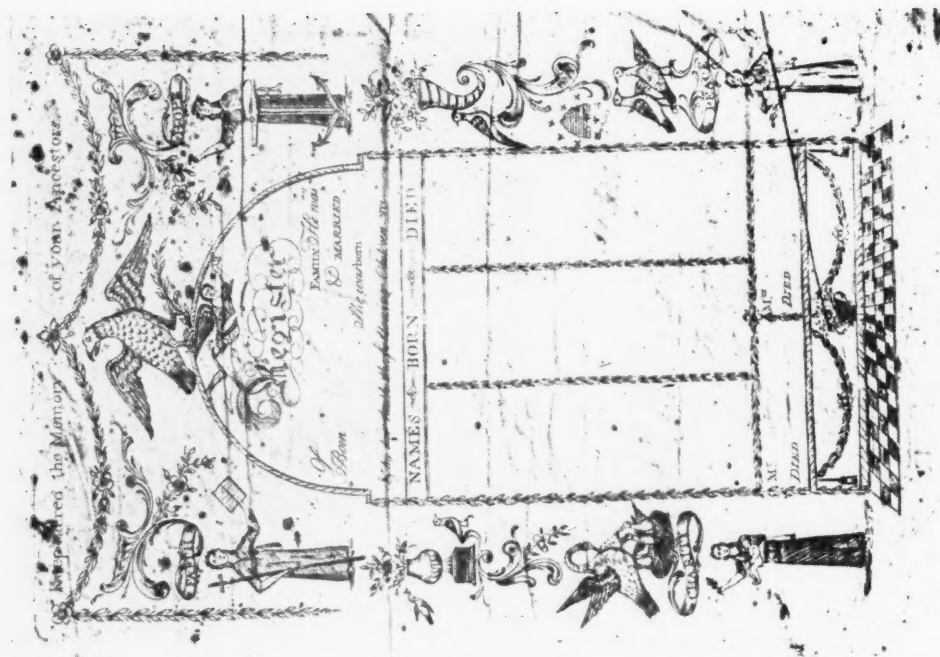


Fig. 2. FAMILY REGISTER — unique imprint
 Hartford Connecticut Historical Society

Richard Brunton —

Itinerant Craftsman

By WILLIAM L. WARREN

Litchfield, Connecticut

THE name of Richard Brunton has not figured impressively in the history of American engraving but over a period of years there has been a gradual accumulation of material which sheds enough light on this obscure itinerant craftsman to raise him to a more conspicuous place among his contemporaries, Abiel Buell, Joel Allen, Amos Doolittle and Paul Revere.

In "An Early Connecticut Engraver and His Work," Mr. Albert C. Bates, formerly librarian of the Connecticut Historical Society, gives an excellent account of Richard Brunton. Since Mr. Bates' study appeared in 1906, some new biographical information and several interesting engravings have been discovered which extend the horizon of Brunton's activities, thus justifying this supplement to Mr. Bates' book.

Brunton's place of origin is still a mystery. That he was English seems likely. William Dunlap, in a biographical note on Gideon Fairman, a Connecticut artist, mentions him briefly. Fairman had given up painting and was apprenticed to a blacksmith in New Milford before 1790. Dunlap states, "there came to town an English engraver of no great merit, of the name of Brunton," who pronounced Fairman's childhood sketches promising and recommended that he continue studying art instead of blacksmithing. We know that Brunton was working in New Milford at this time. One of his important engravings, upon a brass plate, is a Family Register (Fig. 1) for Angus Nickelson of New Milford which is signed "R. Brunton" and must have been done between 1789 and 1791, as Donald, the youngest child, died in 1791 and his date of death is not recorded.

This engraved plate is important, being one of several of Brunton's most ambitious artistic endeavors and, as it is signed, in it the various characteristics of this craftsman may be observed and compared with later works.

One of Brunton's most obvious characteristics is his birds. The one that appears in the middle of the top border of the Nickelson Family Register is typical and occurs frequently. The delineation is always the same no matter what the position — a carefully drawn outline, a prominent black, round eye, one leg set before the other, and a shading about the neck that looks like a band. It is a friendly bird, sometimes awkwardly posed. The suggestion of feathers is not convincing and, anatomically, there is much

to be desired. Several of these birds appear on an unused Family Register (Fig. 2) that belongs to the Connecticut Historical Society.

The scrollwork, petalled flowers, and swags of leaves are drawn with characteristic flourishes, shadings and cross hatchings. There is a diversity



Fig. 3. SILVER LOVE TOKEN MADE AND ENGRAVED
BY RICHARD BRUNTON

Original owned by Mrs. R. S. Utley, Eau Claire,
Wisconsin

of technique and ability; for instance, the scrollwork on the Nickelson plate is competently and convincingly executed but the basket on the bottom edge is crude and poorly drawn. In The Family Register (Fig. 2) this same unevenness may be observed in the nicely drawn flowers, leaves and scrollwork in contrast with the faultily drawn vase and basket. His point of view and perspective confused him. This unevenness in technique does not detract but lends an overall charm that is the result of the efforts of an independent and probably self-trained artisan. It is the kind of artistic work that was done in rural New England, a curious blending of the primitive and the sophisticated that is typically American.

The style of his simple printing is always a small square, open letter. He combined different types, small and large, intermixed with flourishes and bold flowing script.

In the lower right-hand corner of the Nickelson Plate is a coat of arms, on which is Brunton's name, but not visible in the photograph. As Brunton did over twenty known bookplates, many of them with coats of arms, this elaborate one is unusually helpful. The heraldry is entirely original, as in all the bookplates, combining his own inventions with emblems from

books or memory to make a pleasant and flattering coat of arms that had no connection with the family concerned. He chose variously shaped shields, surrounded by a mantelling of scrollwork and usually some of the spaces were filled with crossed or hatched lines, often with dots in the center of the crossed line. He used towers, open hooks, mailed fists, shells, fleurs-de-lis, unicorns, phoenixes, lions and catamounts rampant, horses and dogs, and all were done with an economy of line, the animals often looking very much alike. Usually there was a flowing ribbon at the base of the shield, on which was the name of the owner or a motto. In this coat of arms there is a motto, but the photograph is so blurred that a clearer example of the motto ribbons and the simple, small open letters on it may be seen over the heads of the figures in the Family Register (Fig. 2).

Now that Brunton's style and the characteristics that appear in this engraving have been summarized, a discussion of his career will be made and his newly discovered engravings examined as they occur. Most of these works have not been heretofore illustrated and most of the biographical material has been gleaned over the years since Mr. Bates' book was published in 1906.

In a history of Groton by Dr. S. A. Green, there is a brief biography:

"Richard Brenton

According to tradition Richard Brenton was a soldier in the British army who deserted during the Revolution. At a later period he took up his abode in this town, where, on September 8, 1832, he ended his days in the poorhouse. He was a man of great ingenuity; and fifty years ago there were many persons who remembered him and told of his deft handiwork."

This sketch was probably based on more than mere tradition, as there were people in Groton who had known Brunton and told Dr. Green what they knew; in fact, two people who gave the Historical Society examples of his work must have been acquainted with him. The record of the gift of the textile design given by Mrs. Mary Williams Shattuck, states: "Wood cut used in stamping cloth in olden times. Carved by Richard Brunton in Revolutionary times. Deserted his army, remaining here many years. Finally supported by the town. He was a man of great ingenuity and skill, a fine engraver of silver and an adept at making counterfeit money."

Though Richard Brunton always spelled his name "Brunton," the name itself appears in records and genealogies spelled in fifteen different ways. Whether it is spelled "Brenton" or "Brinton," it is the same name.

If Richard Brunton was a British soldier and deserted, there is no record of when he deserted. In 1779 a Richard Brunton married Polly Fullerton, on October 14, in Boston. There were two Brunton families in Boston but no one named Richard, which would indicate, if this is the same man who married Polly, that he was not from Boston, though married there. It seems likely that he might have deserted the British Army, stopped in Groton, and travelled in Connecticut and Rhode Island until he returned to Groton, Massachusetts, around 1810. There are two bookplates illustrated in Mr. Bates' book which belonged to Peter Osgood and Frederick Frye, who lived in Groton. These two plates have been difficult to date, but they must have been done during or soon after the Revolution as Brunton was probably not in Groton from 1780 to about 1810 and they could not have been done after 1800 as the Peter Osgood for whom one plate was engraved died in 1801 and Frederick Frye moved to New York State in 1805. The wood block is stated to have been done in Revolutionary times, and it can, therefore, be assumed that this and the two bookplates may represent the earliest of Brunton's work.

The wood cut was used to stamp repeat designs on cloth. It is labelled as being carved by Brunton and even though the medium is different, the drawing of the bird is certainly similar to Brunton's other birds. There is the cocky, black round eye, and the shape of the body and the long tail are similar to those of the bird on the right-hand border below the cornucopia in the Family Register (Fig. 2) and to another in the John Foote Bookplate (Fig. 6). All three are variations of the simple standing bird with the addition of a crest on the head and a long tail. If it was carved by Brunton, it is interesting in that it shows he turned his skill to other crafts.

"The American Journal and Daily Advertiser" carries an advertisement in January 1781 which states that Richard Brunton is "Engraver and dye sinker." In March of the same year there appears an English edition of "A Potential Epistle to His Excellency George Washington" and the frontispiece, a full bust portrait of Washington facing left, is signed "Brunton Sculpt." It is a copy, with minor variations, of William Sharp's frontispiece of the London edition of 1781. This portrait does not show any of Brunton's characteristics and if it were not for the fact that it was signed, it would never be attributed to him. It is important because it is actually the earliest known work and is one of the four that is signed.

Brunton was in New Milford around 1790. Between 1781 and 1790 there is an historical gap in his activities. There are five bookplates described in Mr. Bates' book which were done for men who lived in and around

Stratford, Connecticut. It is difficult to date these bookplates but two of them, one for Abijah Brooks and the other for John S. Cannon, may have been done in 1780 and 1790, respectively. Brunton also did bookplates for Norwich men. It seems likely that Richard Brunton was travelling around most of the time between these dates. In 1791 he was in Suffield, Connecticut, living at the house of Gad Rose, for whom he did a bookplate. He was there for only about a year, according to family accounts, and left hurriedly one day because he was suspected of making plates for the manufacture of counterfeit bills. The suspicion was well founded and is verified by the fact that the Rose family still had some of his plates in its possession many years afterwards. Mr. Bates heard directly from a grandson of Gad Rose, who was twenty-one when the latter died, that "old Brunton" did a bookplate while living at Gad's house.

After his flight from Suffield, Brunton was a marked man, but his fright could not have been too great, for he seems merely to have crossed the river and settled in Enfield, where the law caught up with him. The Probate Records in the County of Hartford for 1792 record, "Arrested by Constable Nathaniel Skinner, Richard Brunton a transient person, on or about the 28th day of November last past, with force and arms at Enfield in said County feloniously a certain copper plate did engrave and of forging and counterfeiting certain bank notes purporting to the Bank of the United States of America." He was not tried, possibly for lack of evidence.

One would think this first arrest, if it was a first, would have been a sufficient warning to Brunton, but from subsequent events it seems he was determined to make a living outside the law. In the Hartford County Probate Records there is a warrant dated December 8, 1795, to arrest "the body of Richard Brunton." He was not alone in this felonious business, for Abiel Pease, a silversmith of Enfield, was arrested for the same crime and both appeared before Justice of the Peace Thomas Y. Seymour on December 12th. An apprentice, one David Gates, escaped after several days' chase over Hartford and Litchfield Counties.

This time Brunton did not fare so well, for the Justice of the Peace tried him and contended, "that the said Richard Brunton become bailed with good and sufficient securities in the sum of two hundred pounds land money, conditioned for his appearance to Court February 2nd, Tuesday, and ask final judgment of the County thereon and that said Richard Brunton, failing to procure Bail according to said sentence be put under the keeper of the Common Gaol in the County of Hartford."

Brunton could not procure bail for there is a bill against the State dated

February 16, 1796 "for boarding Richard Brunton a States Prisoner for eleven weeks and two days."

Again the Court did not convict Richard Brunton. Abiel Pease, co-counterfeiter, jumped his bail. There is also another bill against the State, labelled "State versus Abiel Pease, Cost" in which are listed the expenses of arresting Richard Brunton and attempted arrest of apprentice Gates. It is evident that Pease was the chief culprit, and because he jumped bail and the apprentice was never caught to act as witness, Brunton was released. On the back of the scribe's copy of the proceedings, Judge Seymour wrote, "I shall not prosecute any farther."

Before leaving this episode there is one interesting fact that should be mentioned. On the bill against the state appears this item:

"Jonathan James to Enfield to arrest
Brunton and David Gates
Brunton took in carriage
being lame. I.I.O"

Whether Brunton's lameness was permanent or temporary cannot be ascertained, but he certainly must have had some serious ailment for the Constable would not have thought it necessary to charge the State over a pound to hire a carriage if the prisoner could have been taken to Hartford in any other way that was cheaper. It is possible that Brunton was wounded before he deserted the British Army.

For three years Brunton seems to have caused the State no trouble, but in 1799 he was caught and convicted by the Superior Court of Windham County for "making sundry instruments called types and dies for the purpose of counterfeiting the three silver coins which are passing within the State." This time he was sentenced to Newgate Prison for two years.

He was not idle these years before his imprisonment nor was he wholly occupied in counterfeiting. Mr. Bates describes and illustrates twenty-nine bookplates, of which only two seem to have been done outside Connecticut. The two mentioned earlier, for Osgood and Frye, were probably done before he left Groton, Massachusetts. The remaining twenty-seven bookplates were all done for Connecticut residents of towns in or near where Brunton is known to have been, and with the exception of a few, seem to have been done before Brunton went to jail.

Mr. Bates illustrates an old gold watch that belonged to Frederick Larabee of Windham, Connecticut, whose decoration he ascribes to Brunton. Illustrated is a silver "love token" (Fig. 3) which Richard Brunton must

have made for the Larrabies, as it has the cocky little birds with dotted eye, the stiff, primitive trees, and the scrollwork that are so characteristic of his work. Furthermore, the manner in which the silver coin has been hammered into a thin oval with an eye for inserting a ribbon at the top is

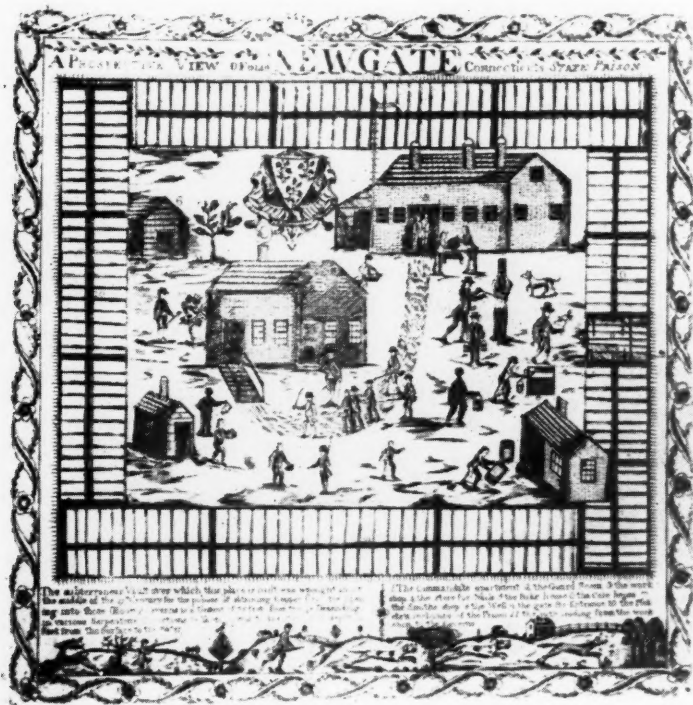


Fig. 4. "A PROSPECTIVE VIEW OF OLD NEWGATE,
CONNECTICUT'S STATE PRISON"

Engraved by Richard Brunton. Connecticut Historical
Society, Hartford

identical to similar pieces which will be mentioned later. Miss Larrabie's name has been misspelled (Brunton frequently spelled names incorrectly). The Windham Vital Records list a Julia Larrabie born in Windham, Connecticut, on February 3, 1789, who is undoubtedly the same person, since in the will of Frederick Larrabie dated 1807, she is mentioned with her brother, Adam, as Julietta.

This love token was unknown to Mr. Bates until many years after his book on Brunton was published. It proves that his inference about the initials, Masonic symbols and coat of arms on the Larrabie watch was justified.

From 1799 on Richard Brunton seems to have done his most important work. His best and most original engraving, "A Prospective View of Old Newgate, Connecticut's State Prison" (Fig. 4), may have been done while he was in prison. It is his largest and most elaborate engraving, measuring twenty-one and a half inches square. As a document of early prison life it is invaluable since it is the only perspective view of Newgate before 1800 and gives an actual eye-witness account of what went on in an early prison yard. To the antiquarian interested in sporting prints, the fox-hunting scene at the bottom should have particular interest as it is one of the earliest American sporting illustrations.

The reproduction is small but a careful examination will disclose that the five-petalled flowers in the border are identical with those in the Family Register (Fig. 2), in the Portrait of Major Reuben Humphreys (Fig. 5), and in some of the bookplates in Mr. Bates' book. At the top of the prison scene is a coat of arms of the State of Connecticut which has Brunton's scrollwork, embellishments, spaces filled with cross-hatching and a banner with the state's motto printed in his simple letters. In the hunting scene may be seen his quaint, stiff trees, first appearing in the Larrabee Love Token (Fig. 3). The figures are rather crudely, but convincingly drawn, and should be compared with the seated figure in the bookplate engraved for John Foote (Fig. 6). On the top of one of the trees in the hunting scene is perched a perky, dot-eyed bird, as good a proof of Brunton's work as his own name.

While at Newgate Brunton was a model prisoner and because of his good behavior won the admiration of Major Reuben Humphreys and his family for whom Brunton did several pieces of work. Reuben Humphreys was born in Canton, Connecticut, in 1757, and had served as a private during the Revolution, later becoming a Brigade Major. He was appointed Superintendent of Newgate Prison in 1796, a position he held until 1801 when he moved to New York State.

There is a tradition in the Humphreys' family that several prisoners plotted to kill the superintendent and guards and then escape. One prisoner, unnamed, compelled by his affection for the superintendent's son, May, divulged the plot and was consequently rewarded by freedom. In gratitude for his freedom, the prisoner, a counterfeiter and engraver, made two silver medallions for Reuben Humphreys.

This story cannot be wholly verified. Like a good many traditions there is some confusion, contradiction and general vagueness. There was a plot, however. "The American Mercury," in its issue for the week of June 26,

1800, gives a detailed account of "a most daring plot this day discovered (June 21) to have been laid by the convicts here, to rise upon the keeper and guards, burn the public works and gain their liberty." There is no mention of how the plot was divulged.



Fig. 5.

PORTRAIT OF MAJOR REUBEN HUMPHREYS

Engraved by Richard Brunton

Original copper plate in the New Haven Colony
Historical Society

In the Humphreys Genealogy one of Reuben's descendants describes portraits of the Honorable and Mrs. Humphreys which were "painted by a convict in 1800 in the old Simsbury Prison." Then in a footnote the engraving (Fig. 5) is described as having been done by a Mr. Stiles. As this is signed with the initials "R.B.," the credit to Stiles is incorrect. The

embellishments around the portrait are all characteristic of Brunton, especially the two birds at the top and the cornucopias and flowers, each of which is so like those in the Family Register (Fig. 2), that they could almost be interchanged.



Fig. 6.

BOOKPLATE ENGRAVED BY RICHARD BRUNTON

Owned by Mrs. George H. Decker,
Watertown, Conn.

In all there are seven pieces of work done for various members of the Humphreys family. Mr. Bates describes three silver ornaments, gift or love tokens, engraved for the family of Jonathan Humphreys of Simsbury, an own cousin of Reuben. There is a copper Masonic Plate, probably done for Reuben, its purpose unknown, which was engraved at this time and belongs to the Humphreys Collection in the New Haven Colony Historical Society.

There are two memento mori, or mourning pieces, illustrated for the first time in this article, one of which (Fig. 7) was in memory of Reuben's father, Oliver Humphreys, who died in 1793. The second piece (Fig. 8) was in memory of Reuben himself, but no date of death or age is recorded.

The large piece measures $1\frac{1}{2}$ " wide by $\frac{3}{4}$ " high and the smaller, $1\frac{7}{8}$ " by $2\frac{7}{16}$ ". The Oliver Humphreys memento mori is the most elaborate of this type of thing. The printing and script are all characteristic of Brunton. The portrait of Reuben in his memento mori is the same as in Fig. 5, except that it is done in reverse and without the cocked hat.

Just lately another memento mori has come to light. This is a silver oval

measuring $1\frac{9}{16}$ " by $2\frac{1}{16}$ " long. Through the hole in the top there is a wide piece of the original black silk ribbon. Both sides are engraved with the quaint figures and script that are typical of Brunton.



Figs. 7 and 8. TWO SILVER MEMENTO MORI PIECES MADE AND ENGRAVED BY
RICHARD BRUNTON

Owned by Mr. Frederick B. Humphreys, Forest Hills, Long Island

Photographs courtesy of the Yale University Library

In this memento mori and in other works appear female figures which have not yet been compared. His drawing was faulty but at least he followed a pattern, as he did with his birds. His females and angels are thin and columnar, facing the beholder, gesticulating and carrying emblems. The figures in the Family Register (Fig. 2) are good examples.

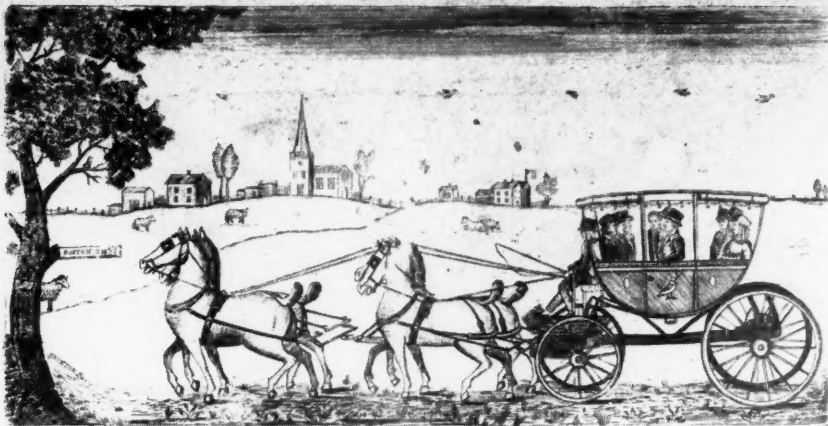
This piece was made in memory of Mrs. Lois Foote, the daughter of Deacon Benjamin and Hannah (Humphrey) Mills of Canton, Connecticut. She married John Foote, Jr., in 1760, and they lived in the old Foote Homestead in North Canton. As Mrs. Foote died December 23, 1802, and her husband on June 13, 1803, just six months later, there is not much question as to when this piece was made.

There is also an interesting bookplate which was made for John Foote (Fig. 6). Unlike the other bookplates this one is not embellished with a coat of arms, but instead Brunton created an amusing and individual plate, using such familiar emblems as the bird and open book. The lettering in the bookplate and the memento mori is so much alike that in all probability he did the two at the same time. This bookplate is the only copy known and as John Foote died only six months after his wife, he had little use for it and this impression may be unique.

A fine broadside (Fig. 9), advertising the Boston, Plymouth and Sandwich Mail Stage, is signed "Brunton Sc" under the sign jutting from the tree. This engraving is one of Brunton's best endeavors technically. Artistically it ranks with the Newgate Prison scene and the silver pieces. Historically it has an important place in American graphic transportation material. Mr. Harry P. Peters, authority on American prints, has stated that this "coaching" print, with its advertising materials, is one of the earliest and certainly is the best of the earliest. The whole picture seems to be derivative, partly imaginative. The coach and horses probably were copied, except for the typical Brunton bird on the door.

The broadside is dated November 24, 1810, and is the first clue we have of Brunton since he engraved the bookplate and memento mori for John Foote, of North Canton, Connecticut, in 1803. Presumably he left Connecticut sometime between 1803 and 1810, but the date on the broadside does not mean that Brunton did this picture at that time. The same picture was used on broadsides advertising other stage runs. Mr. Harry T. Peters owned a broadside, undated, which is "Boston Pembroke."

At the beginning of this article, it was mentioned that Brunton lived in Groton, Massachusetts. In the Groton Town Records there is a reference to Richard Brunton in the Selectmen's Journal:



BOSTON, *Plymouth & Sandwich* **MAIL STAGE,**

CONTINUES TO RUN AS FOLLOWS:

LEAVES Boston every Tuesday, Thursday, and Saturday mornings at 5 o'clock, breakfast at Leonard's, Scituate; dine at Bradford's, Plymouth; and arrive in Sandwich the same evening. Leaves Sandwich every Monday, Wednesday and Friday mornings; breakfast at Bradford's, Plymouth; dine at Leonard's, Scituate, and arrive in Boston the same evening.

Passing through Dorchester, Quincy, Wyemouth, Hingham, Scituate, Hanover, Pembroke, Duxbury, Kingston, Plymouth to Sandwich. *Fare*, from Boston to Scituate, 1 doll. 25 cts. From Boston to Plymouth, 2 dolls. 50 cts. From Boston to Sandwich, 3 dolls. 63 cts.

N. B. Extra Carriages can be obtained of the proprietor's, at Boston and Plymouth, at short notice.—
STAGE BOOKS kept at Boyden's Market-square, Boston, and at Fessendon's, Plymouth.

LEONARD & WOODWARD.

BOSTON, November 24, 1810.

Fig. 9. STAGE COACH BROADSIDE
Courtesy of the Bostonian Society, Old State House, Boston

"Groton, December 2, 1815

The subscriber hereby engages with the selectmen of Groton to board Richard Brunton one year from the 27th of October last at one dollar per week.

signed Curtis Sheple."

At last we have been able to locate the transient craftsman again. From 1803, then, until 1815, there is a long empty gap in Mr. Brunton's career, with the exception of the stage coach poster.

The Groton Historical Society has an unusual memento mori, a water color on paper browned by age, done sometime after August 13, 1816, of Abigail and John Lawrence who were children of Mr. Nathaniel Lawrence of Groton. The painting was given to the Society in 1902 by a sister of the two deceased children, who died at the age of 105 only a few years ago. It is not unlikely that she knew Richard Brunton as a child.

One need only glance at this water color, so typical of the early nineteenth century, to see evidences of Brunton's handiwork in every part. On the horizon is a small tree with stiff branches reaching out at an angle similar to the trees in the hunting scene below the Newgate Prison picture. The slim figured girl, head in full face, body slightly turned and arms gesturing for the beholder, the urn, the plump breasted bird with a primitive eye, the scrollwork on the borders and the lettering, all these may be found again and again in Brunton's works.

We need go no further with this comparison to prove it is the work of Brunton, but merely turn the picture over. The water color is backed by a pine panel on which is an extraordinary oil portrait under which is written clearly "Richard Brunton." It is a curious, crude painting, hardly even a caricature. Is it Brunton's own work? One can make only futile conjectures as there is no story or explanation in the Society records.

Richard Brunton died on September 8, 1832, when he was around seventy years old, in the Groton Poor House. Unless more of Brunton's work is discovered he can never be considered important, but for his engraving of Newgate Prison he deserves a conspicuous place in early American graphic art and the rest of his work represents the best of a common and colorful type of itinerant craftsman.

LETTER TO THE EDITOR

Sir:

In the December 1950 issue of *ART IN AMERICA* on page 259, it is stated that the provenance of the portrait of Benjamin West by Sir Thomas Lawrence, owned by the Wadsworth Atheneum, Hartford, is unknown and that it is a replica of the painting in the Tate Gallery. Because Charles H. Morgan was not supplied the correct information by our museum, the following was not incorporated in his note about the Lawrence painting. The portrait is not a replica, but the original painted by Lawrence in 1820-1 and exhibited at the Royal Academy in 1821, No. 193. The following information was compiled by William G. Wendell of the staff of this museum with additional data supplied by Martin Davies, Assistant Keeper of the National Gallery, London, and Donald Shelley, formerly Curator of Painting and Sculpture of the New York Historical Society.

In the files of the Wadsworth Atheneum are original letters commissioning Lawrence to do the portrait in 1818. Under date 24 January 1818, John Trumbull, President of the American Academy of Fine Arts, New York, wrote to Sir Thomas Lawrence requesting him to paint a portrait of Benjamin West for their gallery. He adds "it would be agreeable to us to see Mr. West in his painting room, if that idea of a composition should meet your approbation, but we will not confine you as to subject." The sum of two hundred guineas was placed at Sir Thomas' disposal through Richard Rush, the American Minister.

Sir Thomas could not begin the work immediately because of other engagements and also due to West's illness. However, on August 21, 1818, Sir Thomas acknowledged to Mr. Rush the receipt of Gs. 200 and stated that though his usual price for full length portraits was Gs. 500 he would be glad to accept the lesser amount in full payment because of the eminence of the sitter and the destination of the painting.

On August 25, 1818, Mr. Rush advised Trumbull that the portrait had been begun and represented "Mr. West at full length in the attitude of delivering a lecture to the Royal Academy."

However, there were further delays as evidenced by a letter from Benjamin West to Trumbull dated May 21, 1819. He says that Sir Thomas "has been more successful in the likeness and in the high quality of its painting, than any head he had ever before finished; this figure is a large whole length and represents the President delivering his Discourse in the Royal Academy on the Immutability of colors on the Rainbow system and their proper stations in a good organized picture. The composition of this picture was arranged and drawn in before Sir Thomas was sent by his Royal Highness the Prince Regent's Commands to Aix-la-Chapelle to meet and paint the sovereigns assembled there." Subsequently, Lawrence went to Vienna and to Rome "at which place," writes West, "I understand he is at present."

Sir Thomas did not return to England until March 30, 1820. West had died on March 11th in his eighty-second year.

In a scrapbook in the New York Historical Society, there is an unsigned letter dated November 20th, 1822 which reads as follows:

"I am charged by the Academy to acknowledge the receipt of your portrait of Mr. (?) West in perfect safety — and to convey to you the strongest expression of their gratitude for having executed for them with so much care & success a portrait which is in their estimation invaluable."

In 1822, William Dunlap records having seen the portrait in the American Academy of Fine Arts in New York, and considers it "A perfect likeness in the face, but far too large and tall for the truth." In 1841, the American Academy of Fine Arts had fallen into financial difficulties, and had several legal judgments against it. The assets of the Academy consisted of a number of paintings, casts, and other objects of art. Early in 1842, a group of gentlemen in Hartford, including Daniel Wadsworth, Alfred Smith, and James Hosmer, purchased the portrait of West and approximately fifty other paintings for the sum of fifteen hundred dollars. These pictures were shown at the Wadsworth Atheneum in 1844, but they remained the property of the individual subscribers until 1855, when funds were raised — in a good many cases, through the original subscribers — and the pictures, including the West, became the property of the Wadsworth Atheneum.

As regards the portrait in the Tate Gallery, (No. 144) there exists some confusion. It was not, as the catalogue¹ states, painted in 1811 nor that exhibited at the Royal Academy the same year (No. 113) or in 1821 (No. 193). Farington's diary entries for March 31 and April 3, 1811 make it clear that this was another portrait of West, a half length (present whereabouts unknown to the writer) which was engraved by Meyer in 1813. This portrait was given by Lawrence to West who proposed to send it to Philadelphia but changed his mind and intended to send instead a copy of the head from Lawrence with the body added from West's own design.² Whether this portrait was sent to Philadelphia is not known. The Tate Gallery portrait, according to a manuscript drawn up by Lawrence's executor and now in the Victoria and Albert Museum, London, was delivered to King William IV, in February 1830, in response to a letter from his majesty dated 22nd January, 1830. This portrait was then presented by the King to the National Gallery in 1836 and in the 1838 catalogue is described as "A duplicate picture by Sir Thomas Lawrence, of a portrait painted by him for the United States of America, of which Mr. West was a cherished citizen."

There seems to be no reason why the author of the 1838 National Gallery catalogue should state categorically that their picture was a duplicate if he did not have confirmation of this fact from someone who had been close to Lawrence. Lawrence didn't finish either of the portraits before 1821, and probably the replica was made after the original was exhibited in the Royal Academy in 1821 and before the portrait commissioned by the American Academy of Fine Arts was sent to America.

Few pictures are better documented than the Wadsworth Atheneum portrait, and in view of the above facts, it would appear that the Hartford portrait is the original and not a replica.

C. C. CUNNINGHAM, *Director*
Wadsworth Atheneum, Hartford

¹Tate Gallery, *Catalogue of the British School*, 1947, p. 152, No. 144.

²Farington Diary, Sept. 3, 1816, p. 7006.



Specializing in Portraits for 28 years — we
arrange all details

40 leading Portrait Painters

Paintings of Executives for Board Rooms or
Private Offices

**GRAND CENTRAL
ART GALLERIES, INC.**

A non-profit organization

15 Vanderbilt Avenue, New York, N. Y.

Readers are requested to mention ART IN AMERICA in communicating with advertisers

RUFUS PORTER: Yankee Wall Painter

By JEAN LIPMAN

An illustrated monograph on the life and work of a great New Englander: painter — inventor — editor. This story of his nomadic life, the genealogical data, and the discussion and illustration of his paintings makes very interesting and informative reading. This study has been reprinted by the International Press and Publications Division of the Department of State for distribution in a hundred foreign countries.

LIMITED EDITION (in hard cover) \$2.50

ART IN AMERICA, 11 Andrew Street, Springfield, Mass.

*American Art
Past and Present*

MACBETH GALLERY

Established 1892

11 East 57th St., New York City

**E. & A. SILBERMAN
GALLERIES, INC.**

32 EAST 57TH STREET
NEW YORK
PLAZA 5-7758

THE ART QUARTERLY

Edited by W. R. Valentiner and E. P. Richardson

*A*N illustrated magazine of the scholarship of art, with a primary interest in the discussion of works of art in America.

Scholarly, typewritten articles dealing with any phase of art, accompanied by acceptable photographs, will be considered for publication by the editors.

THE ART QUARTERLY is published by *The Detroit Institute of Arts*
Detroit 2, Michigan

Price: \$5.00 per year; \$1.25 per copy

Readers are requested to mention ART IN AMERICA in communicating with advertisers